

Louisville Chapter



Kentucky No. 1

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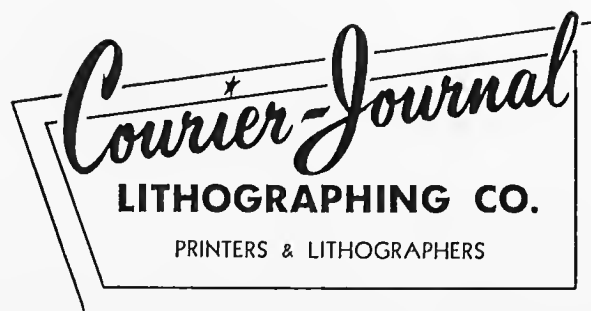
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Fred Lotz, Louisville Chorus Manager, right, straightening the new uniform tie on Secretary, Steve Jenkins. The Chorus received new ties and matching handkerchiefs to enhance their appearance for the Show.

Our grateful appreciation and thanks to each one who contributed in any way. Especially to Miss June Palmer for her secretarial assistance and to each advertiser who made the production of this program possible.

*The Printing Committee
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On this, the 10th annual renewal of its appearance before you in this auditorium the Louisville Chapter, S.P.E.B.S.Q.S.A., Incorporated, jointly with the Louisville Down Town Optimist Club, extends our warmest greetings and welcome to you our friends and patrons to another evening of pleasurable entertainment.

Your presence here, we believe signifies your desire not only for entertainment but also your desire to be aligned with a very worthy community service in furthering the work being done by the Optimist Club in their principal endeavor, that of developing good citizens of the community through the sponsorship of boys club activities. The entire proceeds of these performances will be devoted to that work.

Little did the original charter members of this Chapter, who ten years ago organized it, realize the vast opportunities and obligations that these ten years would present; in community service; in entertaining at hospitals and service camps and in going out to outlying towns and communities to bring back to those communities nostalgic memories of days that are gone, through a revival of the old songs and scenes of yesteryear.

If the next two hours of entertainment bring you a measure of enjoyment equal to the pleasure we of the Chapter have in presenting it, we shall all feel well repaid and be most grateful.

Special tribute is hereby extended to all Barbershoppers for their untiring efforts in sponsoring all the many hours of preparation including rehearsals, serving on committees and in general doing the multitude of details necessary to the success of a production of this magnitude. To their wives and sweethearts we are most grateful for their understanding and cooperation.

For the support of our hundreds of friends whose advertisements appear in this program; of the Down Town Optimists; the newspapers, radio and television stations we are also grateful and appreciative.

Most of all, to you our grand audience, we say thank you — come again next year and "Keep America Singing".

Cordially,

C. C. McGuire

C. C. McGuire, President

Louisville Chapter, S.P.E.B.S.Q.S.A.

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Louisville Plays Host To SPEBSQSA International Midwinter Meetings

Last January the International Board of Officers and Directors along with other top figures in the SPEBSQSA met in our city for their annual midwinter meetings. The three day affair offered many different phases of Barbershopping to the general membership and friends, climaxed by a Barbershop "Show of Shows" at Memorial Auditorium. Following is a pictorial resume of some of the highlights.



Some of the Top Brass of the S.P.E.B.S.Q.S.A. who visited Louisville last January.



Another Mid-Winter Session of Barbershoppers from all over the land.



The International S.P.E.B.S.Q.S.A. Inc. Officers and Board of Directors, which met here in the Mid-Winter Meeting last January.



The International S.P.E.B.S.Q.S.A. Banquet here in Louisville last January.

More pictures on page 62

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Greetings To Louisville

from

INTERNATIONAL PRESIDENT
ARTHUR A. MERRILL



Greetings to Louisville! Your state is particularly close to my heart for two of my four great grandfathers were born in Paris, Kentucky.

Your chapter in Louisville, also, is close to the hearts of our society. You were genial hosts to our midwinter meeting last January; you are one of the largest and most enthusiastic chapters in the society.

Good luck to you — may your seventh chords ring in close harmony.

YOU CAN CALL OFF THE SEARCH

... FOR WE'VE FOUND THE LOST CHORD!

by ART MERRILL, Schonoclady Chapter

There's a chord in barbershop that will make your nerve ends tingle. We'd like to tell you about it, and when you hear it tonight, we're sure that you will recognize it.

If you should ask a barbershopper for the names of the notes, he might reply "C-E-G-B flat". Some would say "Oh—an ordinary seventh". But it isn't. It sounds distinctively different. The notes, in fact, are sounded on a different scale. We might call our chord a Super-Seventh!

To form our Super-Seventh, we use an old fashioned scale — the diatonic. With this scale, the notes of our Super-Seventh have the exact frequency ratios 4-5-6-7. With these ratios, overtones reinforce overtones: there's a minimum of dissonance and a distinctive ringing sound.

The more modern chromatic scale, which is used by every keyed instrument, has many advantages. But it doesn't quite give us the Super-Seventh ratios. There is a slight dissonance between the overtones. The difference, for most musical purposes, is insignificant. But in our Super-Seventh, the difference seems to be magnified. For example, listen to "Keep America Singing", which our chorus will sing tonight. In the echo swipe "(while the) while you are (singing)", the baritone is asked to sing three A naturals on the "while you are". Instead, he must drop a quarter step on the second A natural (that's half way to A flat) to make the proper intervals for our chord.

The five requirements for the Super-Seventh are quite rigorous. If you will check them off, you will see why this chord is seldom heard outside of the field of barbershop.

First, the singers, or players must be unaccompanied, so that they can cut free from the chromatic scale when they wish.

Second, the sound instrument must be capable of varying pitch through intervals of a quarter tone and less. The human voice qualifies, as does the string section, the slide trombone and the

French horn. Some reed instruments can also qualify, for pitch can be varied by lip pressure.

Third, the performers must not forthrightly sing the notes as written. Instead, they must use the notes as general guides, and set the final pitch by ear. The aural sense must be keen and alert to the pitch of the other performers. Barbershoppers qualify, for they strive always to find the correct intervals by ear.

Fourth, there must be a volume blend. The voices should be indistinguishable. Barbershoppers qualify, for they try to merge their own voices, unselfishly, into the joint effort. Independent solo voices sometimes make poor barbershoppers! Tonight, try to distinguish the voices in the best quartets. It isn't easy.

Fifth, there must be a lack of pitch vibrato. If the pitch of one of the voices is wobbling up and down, the perfect intervals are fuzzed.

That's a strenuous list of requirements! Not all barbershop quartets can qualify. Choruses find it even more difficult, for the voices are physically separated, and there are more chances for error.

But there are many opportunities in barbershop music. Our arrangements are crowded with sevenths, and every one has the potentiality of promotion to a Super-Seventh.

We predict that you'll hear several Super-Sevenths tonight. You can't mistake them, for the signs are clear; the overtones will ring in your ears; you'll experience a spinal shiver; bumps will stand out on your arm; you'll raise a trifle in your seat. On the stage, you'll see four men break out into pleased perhaps surprised expressions. You'll see their heads come together, and they'll prolong the chord (our Ed Goodale says, "until the breath runs out").

When you notice these symptoms, we think you'll agree that Sir Arthur's "Lost Chord" has been found.

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One of the most perfectly cast participants in this, our 10th Barber Shop Quartet show is our master-of-ceremonies. Here are the reasons for making such a broad statement, namely: He has directed both the Brazil, and Terre Haute, Ind. choruses, has been an Ind.-Ky. District President and an International Board Member. He, at present, is a qualified international stage presence judge, a pretty darn cute emcee in his own right, but, best of all, Fred is a member of our own chapter and one of whom we are truly proud.

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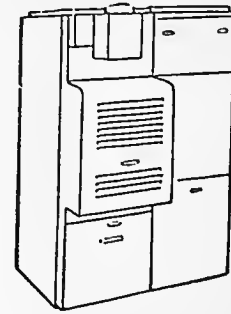
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A Day Of Harmony

This year, as in the past, we welcome this chance to bring Barbershopping to our many Louisville friends, both old and new. Some of you are here tonight because you have enjoyed one or more of our previous nine annual shows, while others of you are here for the first time. Whether new, young or old, we sincerely feel that each and every one of you will leave the Auditorium tonight with a song in your heart, and a pleasant feeling toward Barbershop Quartet Harmony.

In this land of ours, music has become an integral part of our every day life, and harmony, of one sort or another, is life itself. A "Day of Harmony" then, is the best possible and we invite you to share such a "day" with us tonight. The Louisville chapter has the itinerary all planned for you, so come on, let's go to church, then to an afternoon picnic of fun and relaxation.

MASTER OF CEREMONIES — Fred "The Boss" Gregory, of Brazil, Indiana.

PROGRAM 1 OPENING

SCENE I

THE LOUISVILLE CHORUSDirected by Ken L. Schneider

SELECTIONS

Holy, Holy, Holy

I Have Faith In Jesus

The Lord's Prayer

Sincere appreciation for the Stained Glass Church Window, courteously extended by the Louisville Art Glass Company. Flowers used were furnished by J. F. Ramp, Proprietor of the John Ramp Flower Shop. Florist for the Barbershoppers.

The Baldwin Piano used in this production is with the kind permission and appreciated generosity of the Baldwin Piano Company, and to Sears, Roebuck and Company for their contributions.

Con't Page 19

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As has happened before in our society, due to moving out of town, and business interfering with some members of two of our district medalist quartets, they had to break up. This left four men looking for a quartet, and fortunately one was a tenor, one a lead, one a baritone, and one a bass. Of course, what comes naturally was bound to happen. Ed McAvoy and Phil Miller who sang, "down the middle" with the Naptowners, got together with John Hammond and John Madden who sang "top and bottom" with the Hoosier Hum Bums, and they tried co-ordinating

their vocal efforts. They liked what they heard, so they decided to organize, name themselves the KORD-INATORS, and enter the Regional Preliminaries, then three weeks away. Three weeks of hard work and car loads of exuberance enabled them to place fifth in the contest. After the contest, they continued working and continued to "exuberate". This has made them a favorite show Quartet, for when they sing, they have so much fun it seems to spread all over the house. It is our pleasure to present to you The Kord-inators.

Louisville's Ten Barbershop Shows Highlighted By Many Champions

The Louisville Chapter of S.P.E.B.S.Q.S.A. is now celebrating its tenth anniversary and tonight is presenting the tenth annual show.

That allows some of the "old timers" a chance to enjoy the privilege of reminiscing and this will help them recall some of the outstanding events of each of the past shows.

Our first show was presented at the Memorial Auditorium on November 23, 1946, at which time the 75 male voices in the chorus opened the show. They were followed by the Troubadours, who were the Kentucky Champions and were members of the Louisville Chapter. They were followed by the Songfellows of Evansville who were the National Finalists in 1945; The Mixed Up Four, consisting of a dentist and his wife and a physician and his wife, all dressed in the costumes of the Gay 90's. The Doctors of Harmony, third place winners in the 1946 National Contest, were followed by the Kansas City Serenaders, the Elastic Four of Chicago, the McPhee Three of Joliet, The Four Harmonizers of Chicago, The Mis-Fits of Chicago, and the Garden State Quartet of Jersey City, N. J. — National Champions of 1946.

The second annual show was a parade of Barber Shop Quartets, consisting of the Firesiders of the Louisville Chapter, The Kentucky Chordinals, the Kentucky Troubadours, the Songfellows of Evansville, the Mid States Four of Chicago, the Four Harmonizers of Chicago, The McPhee Three of Evansville and the Mis-Fits of Chicago, the National Champions of 1945.

The show of 1948 was a Parade of Champions. Again the Kentucky Troubadours, who were Finalists in the Indiana-Kentucky 1948 contest, were the opening quartet. They were followed by the Firesiders, also of Louisville, The McPhee Three, The Four Shades of Harmony of Terre Haute, who were the National Finalists of 1948, The Mid States Four of Chicago, The Mis-Fits of Chicago, The Garden State Quartet of Jersey City, The Chordettes of Sheboygan, Wis., The Doctors of Harmony of Elkhart and The Pittsburghers, National Champions of 1948. This was a show long to be remembered.

The show of 1949 was a presentation of leading Barber Shop Quartets of America. The opening quartet was the Louisville Chapter's Blue Grass Four, followed by the Kentucky Troubadours, who were Indiana-Kentucky finalists of 1948 and 1949, The Firesiders of Louisville, The Harmonaires of Gary, Indiana, The Deeturettes, National Champions of the Sweet Adelines, the Buzz Saws of Columbus, Ohio, the Westinghouse Quartet of Pittsburgh and the Mid States Four of Chicago, who were International Champions of 1949.

The fifth annual show, presented November 18, 1950 was another Parade of Quartets. The program was started by a rather "aged" quartet, the Four Chips, ages from six to twelve years. They were followed by the Kentucky Troubadours, the Hi-Los of Milwaukee, International Finalists of 1948, 1949 and 1950, The Cardinals of Madison, Wis., The Villageaires of Palos Heights, Illinois, International Finalists of 1950, The Antlers of Flint, Michigan, and The Clef Dwellers of Oakland County, Michigan, International Medalists of 1948, 1949 and 1950.

The sixth annual show, called Plantation Harmonies, having a chorus of 125 male voices, was presented November 17, 1951. All members of the chorus were dressed in Gay 90's attire. The Minor Chords of Terre Haute, Indiana, Indiana Champions of 1951-52, were followed by the Antlers of Miami, Florida, the Four Knights of Louisville, The Decker Sisters, The Columbians of Washington, D. C., Mid Atlantic Finalists of 1951-1952. The Cardinals of Madison, Wis., the Village-Aires of Palos Heights, Ill., and the Tune Vendors of Dowagiac, Michigan.

The seventh annual show was held in the Memorial Auditorium November 22, 1952 and was presented as a Harmony Revue. The Westinghouse Quartet of Pittsburgh, who were International Medalists of 1947-1948 opened the show. They were followed by Louisville's sweethearts, the Decker Sisters, The Mid States Four, the Four Teens Quartet of Scott Air Force Base, Illinois, who were International Champions of 1952, the Rippleaires of Louisville, The Four Flames of Owensboro and The Gateway City Four of Louisville.

On November 21, 1953, the Louisville Chapter presented its eighth annual performance as a Parade of Harmony. The New Albany Chorus followed by the Louisville Chorus opened the show. The Kentucky Troubadours were followed by the Harris Triplets of Muncie, who had appeared on Radio and Television in Chicago and New York. They in turn were followed by the Dixie Liners of Evansville, the Templaires of Muncie, The Decker Sisters and The Kernels of Omaha, Nebraska.

Last year on December 4th, Memories of Harmony was presented as the ninth annual Fall Production. The quartet formerly known as "The Dishords"—truly a misnomer, now registered as The Six Foot Three and a Half, opened the show, followed by The Chord Blenders, of Pennsylvania, The Pittsburghers and The Columbians of Washington, D. C., Our junior Doc Stivers, J. Timothy, gave several comic readings, which from the applause from the audience gave proof that he was well received.

We are now on the threshold of the Tenth Annual Show. We trust that you will have reason to remember with pleasure the show we are about to present.

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PROGRAM 2 CONTINUED

From Broadripple Chapter, Indianapolis, Indiana, a proverbial "hotbed" of barbershopping, comes four of the fellows who help keep things "fired up". Rapidly becoming famous for their ability to sing, and their flair for showmanship, this Quartet will sing at the drop of a hat. They'll make a re-appearance later in the show so just be patient and listen to — John Hammond, Tenor; Eddie McAvoy, Lead; Phil Miller, Baritone; and John Madden, Bass, who call themselves —

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We are again proud this year to have the "Chicagoans" a well proven Quartet who have appeared in Louisville before with very good acceptance. The personnel consists of Bob Corbett, Bass; Renzo (Pee Wee) Mora, Tenor; Clayton Sears, Lead; and Ward Chase, Baritone. They are members of the Southtown Chapter in Chicago, Illinois, where they make their homes. Renzo Mora is a former Chapter Secretary, and Ward Chase is currently chapter president. The Chicagoans have been involved in Eight In-

ternational Contests and have made the finals five times. They have also done right well in District Competition. This Quartet is rich in Barbershop experience, having had their own TV Show and each member bringing to our stage tonight a very outstanding record of personal Barbershopping successes. They have made many Barbershop Shows and Parades along with Conventions and professional appearances. We know you will enjoy the Chicagoans.



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We would like to extend to the advertisers and to each and everyone who has had a part in any way to make this show a success through their thought, time, hard work, effort or through their encouragement with a kind word, our sincere thanks and appreciation. Through the time and talent of many men and women, the work of the Production Staff and Committees was made to be a very pleasant task.

To the Downtown Optimist Club, we are especially grateful for a job well done on Ticket Sales.

S.P.E.B.S.S.A., Inc.

Production Staff



To give you the best show possible, the Chorus spent many hours rehearsing as you see them here. More than this, Chorus Director, Ken Schneider devotes much time and effort in between meetings planning a rehearsal program that makes the most out of each chorus rehearsal. A lot of credit to Ken and to Ed Danhauer who does a wonderful job in arranging numbers and aiding the chorus director.

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Jefferson County Square Dancers

Pictured here is one "square" (we're not referring to the inset, Ed.) from among the group of Jefferson County Square Dancers who appear in our show tonight. The Barbershoppers and the Optimists are indeed grateful to "caller" Howard Mitchell (inset) and to the Jefferson County Recreation Board for arranging and furnishing this entertainment feature. Howard called the first square dance ten years ago when square dancing was revived and since then, has taught some ten thousand devotees the intricacies of this most truly American type of folk dancing. For you City folks, if you're interested, Dean of the callers, Howard Mitchell instructs and calls in the CRYA Room (2nd Floor of the Armory) 450 Armory Place, one night a week (tentatively set for Thursday as we went to press).



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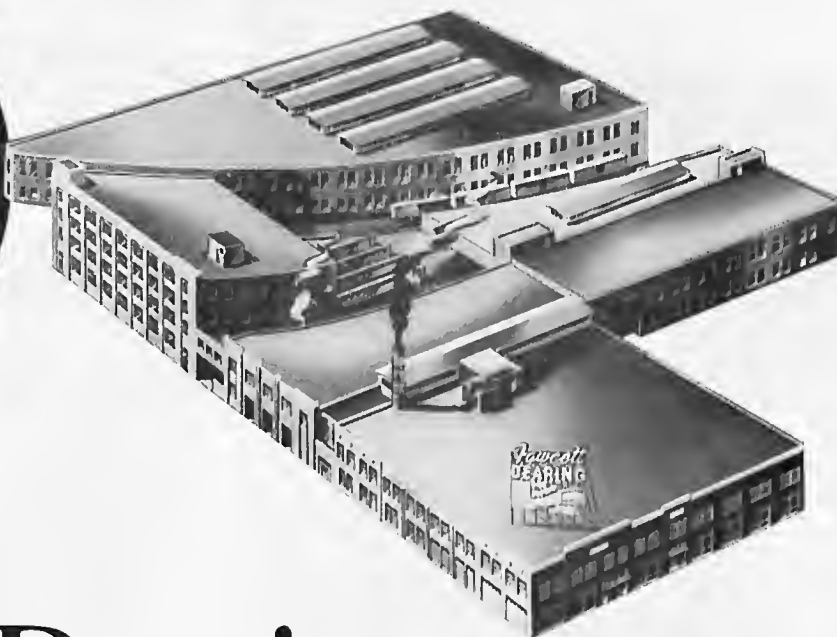
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Barbershopping - A Wonderful Hobby

Some fellows like to hunt, fish, play golf, etc. for recreation and relaxation. We barbershoppers enjoy these same hobbies to a certain degree but our real pleasure comes from the fine fellowship found in association with other men who like to sing and work in harmony.

Did I say "work"? Yes, there is plenty of hard work involved in any organization, but in ours the work is overshadowed by the feeling of satisfaction in accomplishment.

Last January the Louisville Chapter entertained the 1955 S.P.E.B.S.Q.S.A. International Mid-Winter Convention and our fair city played host to Barbershoppers from every section of the United States and Canada. Other enjoyable events included our annual Christmas Party, Ladies Night and Stag Outing. We were privileged to

assist the newly organized Danville, Kentucky Chapter in the presentation of their first show, completed in the Indiana-Kentucky District Chorus Contest (finishing second to the marvelous Michigan City, Indiana Chorus) and just this past November 3 cooperated with the Frankfort, Kentucky Chapter in presenting their Eighth Annual Parade of Quartets.

Other activities that leave us with a warm feeling of pride are the ones in which we help those less fortunate than ourselves. During the past year we have enthusiastically worked booths at the three-day Kosair Crippled Children Picnic, Kentucky Federation of the Blind Picnic and two affairs of the Protestant Orphans Home.

After weighing the foregoing, it is easy to see why Barbershopping is—a wonderful hobby.



These pictures taken during the Barbershoppers Annual Stag showing Horseshoes, Blind Golf Tournament, the Door Prizes, and later in day when the prizes were awarded.

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FOURTH ROW: Left to Right: William Schoenbaecker, Clarence L. Rhodes, Joe Mason, Stanley L. Hughes, Bernie Carter, W. C. Caldwell, E. T. Hunt, Lynn Harpring, C. C. McGuire, R. F. Kerr, Preston Spalding, W. J. Borderding.

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The Mississippi Misses

of

FORT MADISON, IOWA

An organized quartet for five years the Mississippi Misses are not from Mississippi and there's only one Miss among them! They get their name from the river that runs by their home town of Fort Madison, Iowa and say that the "Misses" is for the notes they don't hit. They got their start singing at a church minstrel show and had so much fun they thought other women might also and so organized a Sweet Adeline chapter in Ft. Madison. While singing at the Lee County Old Folks Home on Easter Saturday of 1953, they met their present lead, Darlene Cowles. Literally, the day after her graduation from High School, the quartet began practicing and entered the Sweet Adeline quartet competition in October of that year at Milwaukee, Wisconsin. They were awarded second place and feeling that they'd "like to try again", came home and went to work in earnest. After appearing on many SPEB and Sweet Adeline shows as well as

radio and TV, the Misses again entered competition—this time at Buffalo, New York where they were crowned "Queens of Harmony" as the 1954-55 International Champions of Sweet Adelines, Inc.

Darlene Cowles, the lead, is a stenographer; Nancy Bergman, Tenor, is married and the mother of two prospective Adelines. Marcy Paul, Baritone is married and has a son; Rose Rump, Bass also married and has four children.

Since winning their championship, the Misses have appeared extensively throughout the Midwest and the East Coast thrilling audiences with their sparkle and enthusiasm. They were guest stars of the Chicagoland Music Festival this past summer and have been invited to appear on Herb Shriner's TV show "Two for the Money" this fall. We give you The Mississippi Misses.

District Chorus Contest or What It Takes To Be A Champion

Competition in Barbershop Harmony has been exceptionally keen throughout the existence of the SPEBSQSA. Only until recently have events included more than the basic concepts, the quartet, of Barbershop singing, i.e., the Chorus. This recent trend toward what may seem to be a "new sound" in the art, has been present during some of history's most revolutionary eras in music. Beethoven shocked the music world with his "new sound" in symphonic arranging. Brahms gave us a still newer sound, but basically all composers and musicians have one objective uppermost in their efforts. This is the writing of a four part harmony and improving on its tonal qualities and its predecessor, by the addition of more instruments playing the same part as a uniform quality, thus imparting more depth to the chord as opposed to the "bare", but thrilling four "voice" chord an example of which would be a string quartet and a full symphony.

In terms of our present day "barbershopping" what has this done? It has done several things. First, it has given the individual who does not seem to have the ability, or the desire, to sing in a quartet, an opportunity to exert himself toward a "team effort" with group singing. I'm absolutely sure 99% of the population would psychologically fall into this pattern. This is the reason there are so few entertainers for the huge masses who want to be entertained. Second, it has developed newer techniques in arranging the score and imparting more of the story the lyrics intended to tell. This is also aided and largely under the control of the director. He is the Quarterback on the team and the lyrics tell a story no better than his ability to interpret and extract them in the most effective manner. Third, it has had more impact on the individuals who also find they can really sing and interpret better when it is presented to them as right and wrong and have a chance to learn correct techniques about such things as breathing, and its relationship to the meaning and melodious tempo of a phrase; enunciation and syllabic inflection of a word or phrase; shading and its contrast in the interpretation of a song. Fourth, it has inspired team effort and has given new emphasis to some chapter activity.

It is readily recognized this Society was founded on Quartet singing, and there are some today who do not see virtue in chorus activity, but founders of any organization have only a basic desire and framework and are unable to predict far enough into the future for what is to be the ultimate trend, so Barbershop Chorus singing has become a part of the Society function because there was desire and demand.

To the average person Barbershop singing seems to imply melody, tenor and bass harmony, but the depth or fourth dimension to the chord is the addition of the all important and difficult Baritone harmony. Baritone harmony to barbershop singing is what a short-stop is to an infield. Without it the sound is penetrating—with it

Cont. Page 45

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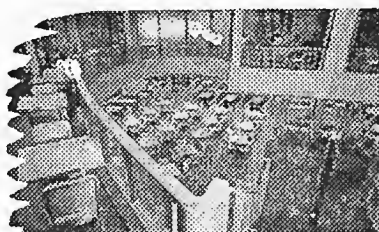
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To add a little deviation to one of the regular meetings, we see l. to r. Hoppy Hopkins, Ira Decker, and Leslie Smith giving out with a little different kind of music. You will see Ira playing tonight with the Louisville Chorus in their Presentation of the Banjo Number. Most meetings however are characterized by the appearance of Impromptu Quartets. Director Gene Heichelbeck is chairman of Quartet development which is a basic part of Barbershopping.

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PROGRAM **5** CONTINUED

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I GET THE BLUES WHEN IT RAINS Louisville Chorus

One of the newer Quartets in the Indiana-Kentucky District, but by no means of lesser quality are four fellows from Madisonville, Kentucky. Always remembered for their unique entrance, we promise that you won't be kept in the dark for long where these fellows are concerned. Without further ado, we give you —

"THE COAL MINORS"

Frank Brown, Tenor
Don Kington, Lead

Art Ridley, Baritone
Paul Baber, Bass

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Con't Page 47

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The Coal Minors have been singing as a Quartet since April of this year and have appeared in several Barbershop Shows and in Regional and District Competition. They present a variety of Barbershop numbers and have been known to deviate into modern trend at times. Tonight they will introduce to Barbershopping a song entitled "If All Of My Dreams Come True" which was written in 1913 by Lud Worsham, author of the currently popular Barbershop song "A Son of the Sea". The manner in which these guys present "Down By The

Riverside" is expected to forever end all singing of that particular number. Paul Baber sings bass, Art Ridley is the baritone, Don Kington lead and Frank Brown sings Tenor. It has been said by some that these four should be known as "Three Kids and An Old Goat" instead of as the "Coal Minors." Their entrance, as you will see tonight, is very unique and different and adds to their short lived but very energetic and promising future as one of the S.P.E.-B.S.Q.S.A.'s outstanding Barbershop Quartets. Sit back and listen to The Coal Minors.

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DISTRICT CHORUS CONTEST OR WHAT IT TAKES TO BE A CHAMPION

Con't from Page 38

the sound is impenetrable and likewise, the chorus must have balance, blend and harmony accuracy. These are three of the six things that make a championship chorus.

What is balance? Balance of a choral group be it Quartet or Chorus is the relationship of each part to the other in terms of volume of the final product or more specifically, the chord. It is outstandingly obvious that if all parts are singing softly except the bass section the overall sound is out of balance. For ideal choral singing each individual should be able to hear all other parts, especially lead, simultaneously. Each part must likewise be "in step" for changes in volume as a chorus for true balance.

What is blend? Blend is a more complex aspect of choral singing and probably the most difficult to achieve with regularity. Blend implies flavor not only in whiskey, coffee and color, but also in the sound of singing. Wherever people gather, there are seldom more than two whose voices sound alike speaking the same words, or phonating the basic vowel sounds. One can see why blend is such a difficult objective to master. Blend is achieved by the uniform tonal enunciation on any particular vowel, consonant or syllable. It must be prearranged and the signals well understood by the team that that will be the only way it will sound. Ideally, this means everyone says ah—o—a—e—i—or u, etc. exactly the same and at exactly the same instant and puts the same volume and inflection on the vowel, syllable, word and phrase. This is the particular aspect the director painstakingly spends hours trying to achieve.

What is Harmony Accuracy? Harmony Accuracy is simply what the words say. In the simplest terms it means each note must be attack true and held true i.e. no flatting or sharpening of the tone—in other words—no singing between the chromatic scale—"it just ain't cricket." This maneuver quite candidly can ruin both balance and blend, but most regularly the blend and most always the chorus.



Mr. Rudy Hart, Directing the International 2nd place chorus of Michigan City, Indiana, the only one that placed ahead of the Louisville Chorus in the recent Ind.-Ky. District Contest.

What are the other qualities and attributes that make a championship chorus? The chord structure, progression and part assignment of these in the arrangement have sin-

gular value. The visual impression the chorus has to the audience is another singular value and although important in championship events, has absolutely nothing to do with singing; however, most people like to have their cake and eat it too, so Stage Presence rates special merit but is not as actively engaged in by choruses as quartets, due to the awkwardness of mass movements as opposed to Quartet movements.



The Louisville Chorus, minutes after winning Second Place in the Ind.-Ky. District Contest. Note Judges in foreground.

The sixth qualification for a championship chorus is team effort which is measured in terms of individual integrity and dependability. This is what the Louisville Chorus had on its trip to the Ky.-Ind. District Contest in Indianapolis, Sunday, October 9, 1955. We all realized that a tough job was ahead preparing for the contest as well as the show, but the challenge to compete was too strong to refuse and we sang the opening bars to open the competition against such formidable organizations as the Michigan City, Ind. Chorus, Evansville, Ind. Chorus, Muncie, Ind. Chorus, Owensboro, Ky. Chorus, Vincennes, Ind. Chorus, Connersville, Ind. Chorus and the Greater Indianapolis, Ind. Chorus. Michigan City had won the District and become 2nd place Internationally for the past two years. They were the ones we were gunning for and Rudy Hart knew it after our concluding number. Throughout the afternoon everyone couldn't quite decide where the Louisville Chorus would place, but soon the results became fact. The contest had been won by a champion, the Michigan City, Ind. Chorus under the direction of Rudy Hart. These champions had beaten another very fine and outstanding Chorus, The Louisville, Ky. Chorus under the direction of Ken Schneider and this chorus in turn was awarded second place only to the Champions of the Ky.-Ind. District.

We all then boarded our chartered Ky. Bus Lines Bus and headed back for Louisville, not sorry we didn't win, but happy a champion had been picked.

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The Confederates, only two years old, seemed to come out of nowhere to land very near the top of the Barbershop heap. In their first year of singing, they were Semi-finalist in the International Contest of 1954. A retreat back to Memphis was followed by the licking of wounds and sharpening of swords in preparation for the charge on Miami. After fighting their way through 40 of the best quartets in the business, the Confederates were well pleased when the smoke had cleared, for they had Second Place

Medalist ribbons around their parched throats. Since that time, the Confederates have been booked just about every week-end a year in advance. They are known for their showmanship as well as their Barbershop. George Evans, Tenor; Dave LaBonte, Lead; Bill "Buz" Gusby, Baritone; Wally Singleton, Bass. The Confederates are not strange to those who follow Barbershopping in Louisville, as they appeared here just last January, and so again, we are proud to present one of the best in the land — The Confederates.



More shots of Brown County Picnic. Note how the Picnic Tables were deserted. This was during the time of the afternoon show. To Barbershoppers — singing first, food second.

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3. We shall deport ourselves and conduct our functions in a manner which will at all times reflect credit upon the Society.
4. Our activities in all respects shall conform to the Constitution of the Society and to the rules established by the National oBard of Directors.
5. We shall strive to attend all Chapter meetings and these shall be held at least once each month.
6. We shall resist the application of any constraining methods of procedure in the conduct of business affairs of the Society, and shall prohibit the introduction of all matters pertaining to politics or to any other extraneous controversial issues.
7. We shall not permit or tolerate the commercialization of the Society in any manner whatsoever.
8. We shall solicit for membership in the Society only congenial men of good character who possess an inherent love of harmony and/or do desire to harmonize.
9. We shall refrain from twisting our songs upon unsympathetic ears and shall always be guided by a rational spirit of good fellowship.
10. We shall do everything in our power to "Harmonize America" by stimulating, through the medium of good singing, a proper spirit and morale among the men in the armed forces and the people of our great Nation.
11. We shall use our gift of barber-shop harmony as a means of rendering altruistic service in and to our communities.
12. We shall help the Society to be worthy of praise and praise it for all it is worth.

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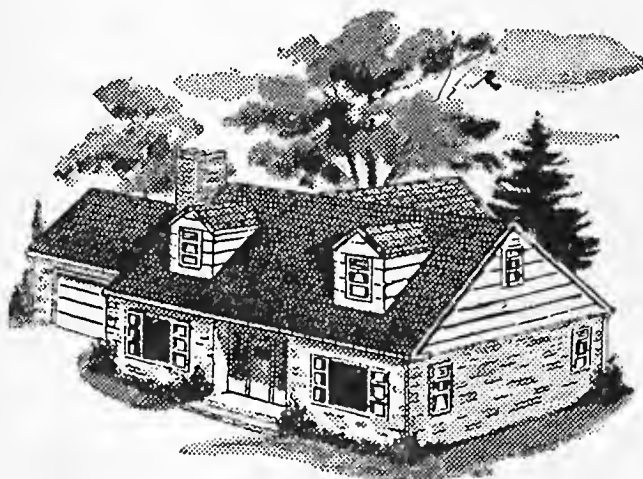
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OLD TIMERS NITE



One of the most enjoyable meetings of the Barbershop year was Old Timers Night. This occasion was designed to recognize those members that have been true genuine Barbershoppers for many years. Above we see several snaps of the various parts of the Evening's Program, an impromptu quartet, a section of those in attendance, one of the oldest members being congratulated, and the door prize drawing.



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AD S E L L I N G

C O M M I T T E E



Several shots of the Ad Selling Committee which is one of, if not the most important Committee to function during the preparation of our Fall Show. Every member is expected to help toward the selling of ads. The center picture shows Lee Hukill, Ad Sales Chairman, with C. C. McGuire, Louisville Chapter President.

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Ladies Luncheon, Mid-Winter Meeting.



The Louisville Chapter Kentucky Colonels Quartet. This was one of their rare appearances. They are strong through the middle, bass and tenor, we don't know either. These four grand fellows are l. to r. John Hobb, Jack Byrne, Fritz Drybrough, and Ed Mall.

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Pictures of the Brown County Picnic. Sponsored by S.P.E.B.S.Q.S.A. Ind.-Ky. District at Brown County Park near Columbus, Indiana. Lower picture shows a number of Louisville Members.



Friends and relatives of the Barbershop members help too. Here we find three of the ladies lending a helping hand in one of the Barbershop sponsored Booths, proceeds of which go to worthy causes.

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